

DEIR EL-BAHARI

THE EPIGRAPHIC MISSION TO THE HATSHEPSUT TEMPLE, 1995

Janusz Karkowski

THE SEVENTH SEASON (10 February - 16 March 1995)¹

The short spring season at the temple of Hatshepsut was devoted by the Polish Epigraphic Mission to the recording and study of scenes and texts in the Hathor Shrine. The principal goal was to complete tracings and to verify the former recording of the decoration of the colonnade for the planned first volume of the new publication of the shrine.

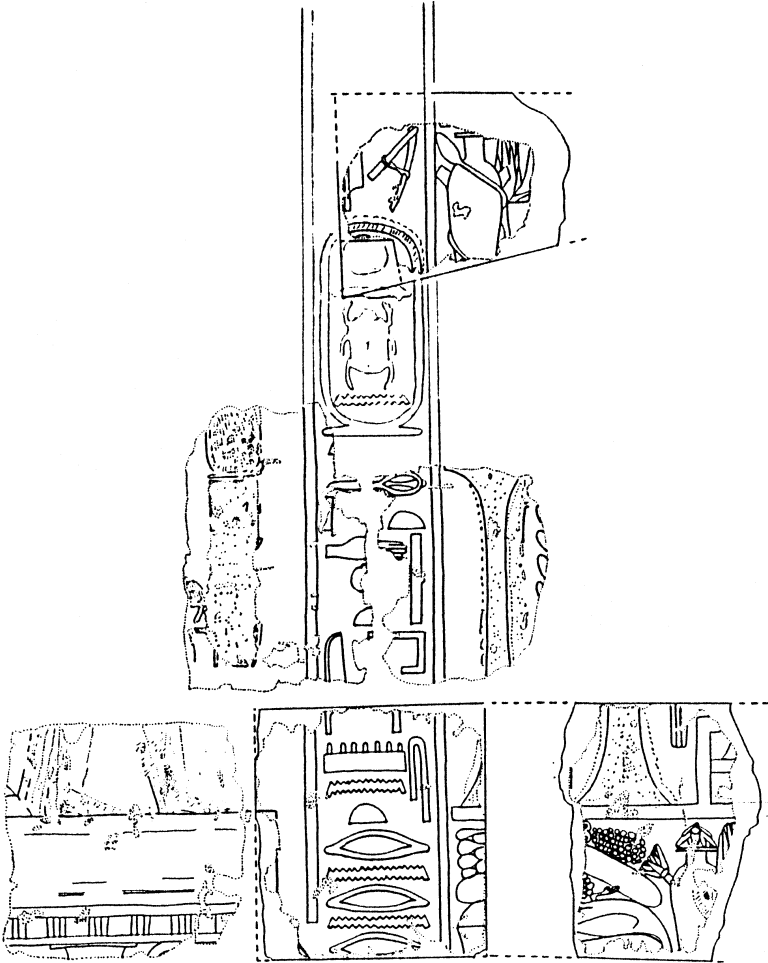
Significant progress has been made in verifying E. Baraize's old restoration and selecting from the stores fragments that had belonged to the colonnade walls and pillars. Trial restorations were made of parts of the scenes in low relief with new blocks back in place (Fig. 1). The mission achieved significant results in studying the sunk relief fragments in the temple stores. Numerous fragments from the two facades, which were built in two stages, were selected and recorded (Fig. 2);² the same is true of fragments from the pillars of the outer colonnade.

¹ The Mission was directed by Dr. Janusz Karkowski. Mission members included Dr. Nathalie Beaux and Miss Katherine Spence, egyptologists; Mr. Jean-Francois Gout, photographer, and Mr. Rames Boutros, architect.

The mission would like to express its gratitude to the Supreme Council for Antiquities representatives at Luxor and Gurna, Dr. Mohamed el-Soghir and Mr. Sabri Abd el-Aziz, as well as to the inspectors assigned to the Mission, Mr. Yasser Youssif and Mr. Salah el-Bayumi.

The mission would not have been able to realize its goals without the help of the French Institute of Oriental Archaeology in Cairo. Thus, we would like to thank Prof. Nicholas Grimal, the Institute's Director. We are also indebted to the French-Egyptian Center of Research on the Temples of Karnak for logistic help.

² Cf. N. Beaux, J. Karkowski, *BIFAO* 93 (1993), 7-15.



*Fig. 1. New blocks from the southern wall of the Outer Hypostyle of the Hathor Shrine.
Drawing J. Karkowski.*

The 1:1 tracings of the decoration of the walls and pillars of the colonnade were completed and the recording of the texts on the columns has progressed. The recording of the texts on the Hathor shrine architraves in the temple stores has also advanced considerably, leaving only a few smaller fragments to be recorded during the next seasons.

The Mission continued to record the vestibule of the completely preserved inner part of the Hathor shrine. This season, an additional three scenes on the southern and western walls of the vestibule were traced.

The architectural documentation of the Hathor shrine was verified and a complete photographic documentation was made of the colonnade walls and pillars.

As a side project, the mission prepared restoration drawings of the eastern wall of the solar chapel bearing two important solar texts (Fig. 3). The drawings are the result of several years of studies on fragments in the temple stores.³ Copies of the drawings were handed over to the Polish-Egyptian Restoration Mission, which plans to rebuild the wall during the next season of work.

THE EIGHTH SEASON (19 October - 8 November 1995)⁴

The mission's program included a continuation of work on the recording of the Upper Court walls. In previous years, the major Theban feasts: the Feast of Opet and the Feast of the Valley

³ Cf. Karkowski, *EtTrav* IX (1976), 67ff.; X (1978), 400-403, figs 2-4; XL (1979), fig. 3 on p. 219; XIV (1990), 357 with fig. 9 on p. 359; *Akten des Vierten Internationalen Aegyptologen Kongresses München 1985*, vol. 2 (1988), p. 58, fig. 2.

⁴ Members of the mission in the fall of 1995: Dr. Janusz Karkowski (director); Mrs. Iwona Bebrysz, Mr. Andrzej Ćwiek, Dr. Maria Antonia Garcia Martinez, Miss Aminatha Sackho, Dr. Miriam Wissa, egyptologists; Mrs. Gabrielle Barnickel, documentalist; Dr. Adam Łajtar, Greek epigraphist; Mrs. Grażyna Rymaszewska, computer specialist; Mrs. Martina Strobl, documentalist. Mr. Azab Said acted as the Mission's inspector.

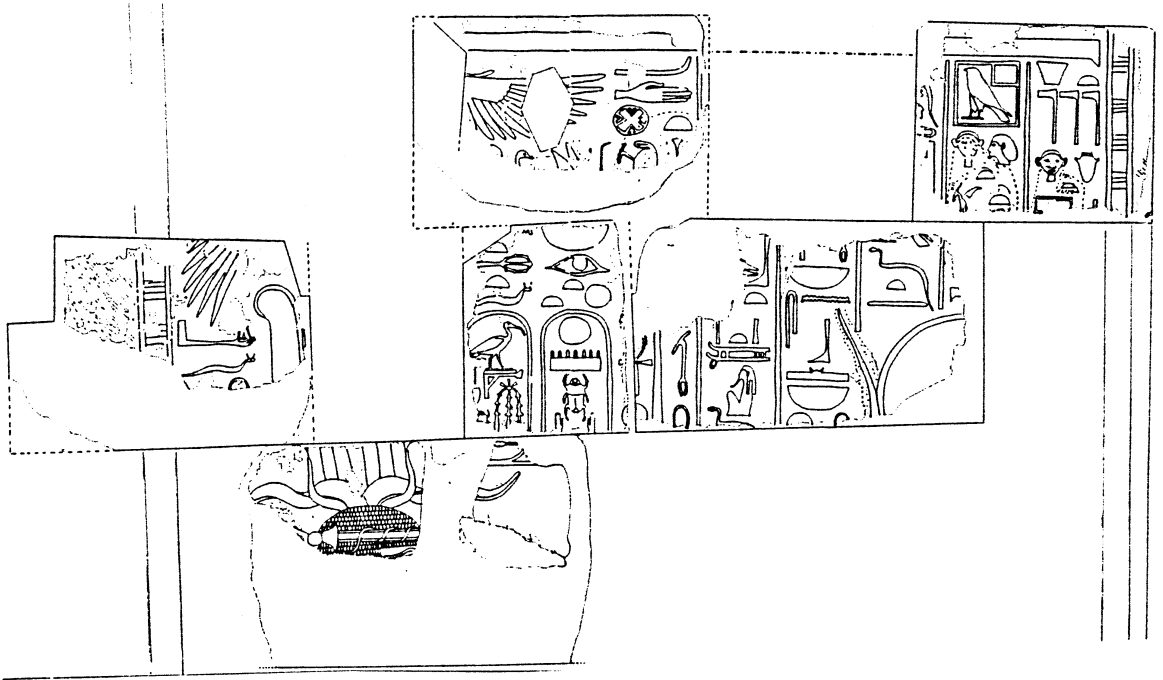


Fig. 2. New blocks from the southern wing of the older facade of the Hathor Shrine.
Drawing J. Karkowski

depicted on the east and north walls of the court, were recorded.⁵ Also, the scenes of the south wall, which form an important part of the iconographic programme of the festival court, were traced.⁶ The west wall of the Upper Court was the last to be recorded and in 1994 the decoration of the niches in the southern half of the wall was traced.⁷ Thus, the recording of the northern niches was the mission's main task in the 1995 fall season and it was successfully accomplished.

The Wall with Niches forms a type of monumental facade for the main sanctuary of Amun-Re. The most important feature of the wall are the two kinds of niches: higher ones containing Osiriatic statues of Hatshepsut and smaller but deeper ones, provided with doors, forming small shrines of the royal cult. The decoration of both kinds of niches is similar on corresponding walls. Its interest lies in the repetition of subjects known already from the decoration of the sanctuary: the commemoration of members of the royal family of Hatshepsut, the reappearance of gods of the so-called Ennead who join Amun-Re in granting the queen their favors. Another subject that is known from the royal chapels in the south part of the upper terrace is the offering liturgy before Hatshepsut or one of the Tuthmosis sovereigns performed by the Iunmutef-priest or Thot. The two large scenes on either side of the doorway of the sanctuary and a series of eight smaller scenes above the lintels of the smaller niches are apparently connected by subject with the sanctuary and thus confirm the facade character of the entire wall. The wall decoration presents an additional

⁵ J. Karkowski, The question of the Beautiful Feast of the Valley representations in Hatshepsut's temple at Deir el Bahari, *Acts 1st ICE* (Berlin 1979), 359-364; id., Notes on the Beautiful Feast of the Valley as represented in Hatshepsut's temple at Deir el-Bahari [in:] *50 Years of Polish Excavations in Egypt and the Middle East* (Warsaw 1992), 155-166.

⁶ J. Karkowski, *PAM VI* (1995), 48-49.

⁷ Cf. Karkowski, *Et Trav XI* (Warsaw 1979), Fig. 1 on p. 218; id., *PAM VI* 1994 (1995), p. 49, fig. 1.

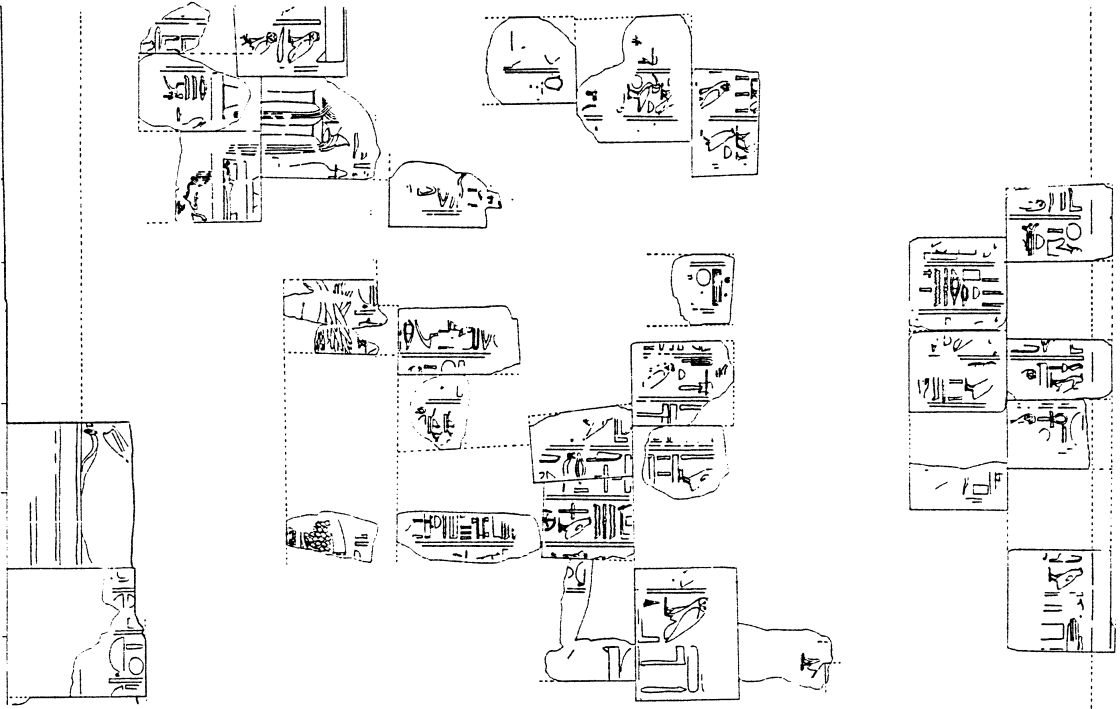


Fig. 3. Restoration of the northern solar text from the eastern wall of the solar chapel.
Drawing J. Karkowski.

point of interest in the reworking of the royal figures. Hatshepsut was responsible for some of the changes, but most of them should be attributed to Tuthmosis III. It is worth mentioning that untouched depictions of the queen are preserved in some of the smaller niches. This is an exception paralleled only by some examples in the inner parts of the main sanctuary, on three walls of the southern chapel in the upper terrace, in a niche in the Solar Chapel, and in the sanctuary of the Hathor Shrine.

In the past seasons a significant number of blocks and fragments was ascribed to the Wall with Niches. Of special importance are the fragments ascribed to the scenes over the smaller niches; they include important iconographic details and will considerably improve the general aspect of the wall once they are replaced in it.⁸

Having completed work on the wall with niches, the mission turned its attention to recording the essential parts of the Amun Complex of the Hatshepsut temple, using the technique of 1:1 scale tracings on transparent plastic film. The completed documentation requires farther work in Poland, including photographic reduction of the 1:1 tracings to appropriate scale and assembling them in plates for the planned publication. The plates will require final verification with the original wall to eliminate errors and omissions.

The mission is spending an increased amount of time on the final correction of older documentation and notes resulting from previous studies. Thus, the plates and text of the volume on the temple's Solar Complex by the present author underwent final checking before publication planned for the coming year. Similar verification concerned the scenes of the inner part of the main sanctuary of Amun-Re, and the Greek pilgrim graffiti left on the temple walls in Graeco-Roman times, when the cult of the two deified sages of Ancient Egypt, Imhotep and Amenhotep, son of Hapu, flourished in

⁸ J. Karkowski, *The Solar Complex of the Hatshepsut Temple at Deir el- Bahari, Deir el-Bahari VI*.

the adapted ruins of the Upper Terrace of the Hatshepsut Temple. This task was entrusted to epigraphist Dr. Adam Łajtar, who has already spent three seasons deciphering the faded texts, which were written usually in red ochre and are scattered all over the temple walls. His work added importantly to our knowledge of the longest-lasting cult at Deir el-Bahari.⁹ The results of his work will be the subject of another volume in the Deir el-Bahari series.

Some additional verification was also done on the Ritual of Hours from the Hatshepsut Offering Hall. It has been established that another version of the same text was in the neighboring Offering Hall of Tuthmosis I. It is possible that this version was limited to quotations from the hymns to the first and last hours of day and night. The publication of the Ritual of Hours from Deir el-Bahari is being prepared by Mirosław Barwik.

⁹ A. Łajtar, New data on the cult of Amenhotep, son of Hapu and Imhotep in the Temple of Queen Hatshepsut in Deir el-Bahari in Graeco-Roman Period, *Acts of the Vth International Congress of Egyptologists* (in press); id., Proskynema inscriptions of a corporation of ironworkers from Hermonthis in the Temple of Hatshepsut in Deir el-Bahari: New evidence for pagan cults in Egypt in the 4th century AD, *Journal of Juristic Papyrology* XXI (Warsaw 1991), pp. 53-70.